

Disney's
BEAUTY AND THE BEAST
Early Preview
THE BROADWAY MUSICAL



MUSIC BY ALAN MENKEN
LYRICS BY HOWARD ASHMAN & TIM RICE

BELLE

9

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Pastorally
no chord

8va

G/A

A

G/A

A

Em/A

D/A

Em/A

D/A

loco

mf

Em/A

D/A

Em/A

D/A

Em/D

D

Em/D

D

F#m

F#m(maj7) F#m7

day

like the one

be - fore.

Lit - tle town,

full of lit - tle

F#m6



A7sus



no chord

Spiritedly

D



E/D



peo - ple

wak - ing up

to say,

Townsfolk:

Bon - jour!

Bon -

dim. e rit.

f



jour!

Bon - jour!

Bon - jour!

Bon - jour!

sfz



Belle: There
Townsfolk: Look,
Townsfolk: Look,

goes
there
there

the
she
she

bak
goes.
goes.

- er
The
That

with
girl
girl

his
is
is

mf detached



tray,
strange,
so

like
no
pe

al
ques
cu

- ways,
tion.
liar.

the
Dazed
I

same
and
won - der

old
dis -

bread and rolls to sell. Ev - 'ry
tract - ed, can't you tell? Nev - er
if she's feel - ing well. With a

A/C# D

morn - ing just the same since the morn - ing that we
part of an - y crowd, 'cause her head's up stuck on some
dream - y, far - off look and her nose stuck in a

F G C Eb(add9) F

came cloud. to this poor pro - vin - cial
book, No what de - ny ing she's a
puz - zle to the

Bb Gm Am7

Baker: town. Good morn - ing, Belle! (Spoken:) Belle: Morning, Monsieur! Baker: Where are you off to?
fun rest - ny of girl, that is

Bb maj7 A7 To Coda D

sfz *mp lightly* *simile*

A7sus A D

Belle: The bookshop. I just finished the

A7sus A7

most wonderful story about a beanstalk... and an ogre and a... Baker: That's

sim.

D(add9) 2fr






nice. Ma - rie! The ba - guettes! Hur - ry

sim.


2 D D(add9) 2fr D(add9)/F# G A/G

up! Belle. Man I: Bon - jour.


sfz

Woman I: Good day. Man I: How is your fam - 'ly?












Woman II: Bon - jour. Man II: Good day. Woman I: How is your









wife? Woman III: I need six eggs!








Woman IV: That's too ex - pen - sive. Belle: There must be



E7 A7sus A7

more than this pro - vin - cial

D A7sus

life! down! Bookseller: Ah, Belle! Have you got anything new? Belle: Good morning. Bookseller: Ha, ha. Not

p lightly

A7 D

I've come to return the book I borrowed. since yesterday! Belle: That's alright. I'll borrow...

A7sus A7 F

Bookseller: Finished already? this one. Belle: Oh, I couldn't put it Bookseller: That one? But you've read it twice!

C7sus



C7



Belle: Well, it's my favorite!

F



C7sus



Far-off places, daring sword fights, magic spells, a prince in

C7



D



disguise...

Bookseller: If you like it

A7sus



A7



D



all that much, it's yours!

Belle: But, sir!

A7sus



Bookseller: I insist.

Belle: Well, thank you! Thank you very much!

pp

A5



A7



D.S. al Coda

CODA

D



Belle!



Belle: Oh,

dim.

mp lyrically



A7sus



A7/G



F#m



is - n't this

a - maz

ing?

B7sus



B7



D/E



E7



It's my fav - 'rite part be -

Em7/A



A9



C6/D



D



cause you'll see.

cresc.

C/D



D7



G



Gmaj9/F#



Here's

mf

Em7



A7



F#m7



where she meets Prince Charm - ing,

dim.

B7sus



B9



D/E



but she won't dis - cov - er

E7



that it's him 'til chap - ter

Fmaj7



F6



Fmaj7



F6



Em7



A5



three.

D



A7



D







A



Woman: Now, it's no won - der that her name means

mf detached










"beau - ty." Her looks have got no par - al -











lel. *Man:* But be - hind that fair fa -

çade, I'm a - fraid she's rath - er odd. Ver - y

Townsfolk: dif - f'rent from the rest of us. She's noth - ing like the

cresc. *mf* *cresc.*

B♭maj7 A7sus Gm Am B♭ A7

rest of us. Yes, dif - f'rent from the rest of us is

f

D A7sus A7

Belle. _____

ff *dim.* *mp*

D A7sus A7

Pompously, a bit slower

C Gm B♭maj7

f

3

C **Gm7** **C**

Gaston: Right from the mo - ment when I met her,

Gm **Am** **G/B**

saw her, I said, "She's gor - geous," and I

C **Eb(add9)** **F**

fell. Here in town there's on - ly

Bb **Db(add9)** **Eb** **Ab**

she who is beau - ti - ful as me, so I'm

Fm Gm7 Abmaj7 G7 C

mak - ing plans to woo and mar - ry Belle.

poco accel.

F G/F F G/F F G7/F

Silly Girls: Look there he goes! Is - n't he

mp a tempo

C/E F G/F F G/F F G/F

dream - y? Mon - sieur Gas - ton! Oh, he's so

C/E C Ab Bb/Ab Ab Bb/Ab

cute! Be still, my heart!

crescendo

Ab 4fr Bb7/Ab 2fr Eb/G 3fr Cm 3fr

I'm hard - ly breath - ing! He's such a

D7 G7sus G7

tall, dark, strong and hand - some

D E/D D E/D D E7/D

brute! Gaston: Par - don. Woman II: Mais oui!

Woman I: Bon - jour! Belle: Good day. Woman III: You call this

A/C# D E/D D E/D

Woman IV: What love - ly grapes! Woman V: Ten yards. Gaston: 'Scuse

ba - con? Man I: Some cheese. Man II: One pound.

 **D** me!
 **E7/D**
 **A** Gaston: Please, let me through!
 **F**
 **G/F** Woman I: Those

Cheese Merchant: I'll get the knife. Woman II: This bread

 **F** fish
 **G/F** they
 **F** smell!
 **G/F**
 **C/E** Women: Well, may - be


it's stale. Men: Ma - dame's mis - tak - en. Belle: There

 **Am** so.
 **B7** Townsfolk: Good
 **Am/E** morn
 **E**

must be more than this pro - vin - cial

 **Esus** ing!
 **E**
 **G/A** Oh, good

life. Gaston: Just watch, I'm go - ing to make

morn ing!   

Belle my wife! Townsfolk: Look, there she goes. A girl who's

strange but spe - cial. *f detached* A most pe - cu - liar mad - 'moi -

selle.    

Women: It's a pit - y and a sin. Men: She

does - n't quite fit in,     

Townsfolk: 'cause she real - ly is a

mp *cresc.*

B♭maj7 A7sus Gm Am7 B♭maj7 A7sus

fun - ny girl. A beau - ty, but a fun - ny girl. She

mf *cresc.* *f*

Gm7 Am B♭ Asus

real - ly is a fun - ny girl, _____

cresc. *ff*

A D E/D D E/D

that Belle! _____

D E/D D E/D D

BE OUR GUEST

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lumiere: Ma chere Mademoiselle! It is with deepest pride and greatest pleasure that

Freely
no chord

sfs *mf*

Bb/F A/F

The piano introduction is in 4/4 time, starting with a half note G2 and a half note Bb2 in the bass. The right hand begins with a half note G4 and a half note Bb4, followed by a series of chords and melodic lines. Chord diagrams for Bb/F and A/F are provided above the staff.

we welcome you here tonight. And now, we invite you to relax. Let us pull up a chair as the dining room proudly presents...

Eb/F F7

rit. L.H.

The piano accompaniment continues with a half note Eb2 and a half note F2 in the bass. The right hand features a series of chords and a melodic line. Chord diagrams for Eb/F and F7 are provided above the staff. The tempo marking 'rit.' is present.

Moderate 2, unhurried

... your dinner!

no chord

Bb Bb maj7

Be our guest! Be our guest! Put our

mp

The vocal line begins with a half note G4 and a half note Bb4. The piano accompaniment features a half note G2 and a half note Bb2 in the bass. Chord diagrams for Bb and Bb maj7 are provided above the staff. The tempo marking 'Moderate 2, unhurried' is present.

Bb6 Bb Bdim7

ser - vice to the test. Tie your nap - kin 'round your neck, cher - ie, and

The vocal line continues with a half note G4 and a half note Bb4. The piano accompaniment features a half note G2 and a half note Bb2 in the bass. Chord diagrams for Bb6, Bb, and Bdim7 are provided above the staff.

Cm7
 3frF7
Cm
 3frCm(maj7)
 3fr

we'll pro-vide the rest. Soup du jour! Hot hors d'oeuvres! Why, we

Cm7
 3frF
Cm7
 3frC#dim7


on - ly live to serve. Try the grey stuff. It's de - li - cious! Don't be -

*Chip:**Lumiere:*Dm7
Db7
 4frCm7
 3frF7
Bb
Bbmaj7


lieve me? Ask the dish - es! They can sing! They can dance! Af - ter

Bb6
Bb
Bbmaj7
Bb7


all, Miss, this is France! And a din-ner here - is nev - er sec-ond

Eb6

no chord

D

Am7/E

Fm6

D7/F#

best.

Go on, un - fold your men - u. Take a

Gm7

C7

Cm7

F7

glance and then — you'll be our guest. *Oui*, our guest. Be our

Bb

F#7

F#7/G#

F#/A#

B

Bmaj7

guest!

Lumiere/Chorus: Beef ra - gout! Cheese souf - flé! Pie and*mf*

B6

B

B#dim

Lumiere:
pud - ding "en flam - bé!" We'll pre - pare and serve with flare a cul - i -

C#m7



F#7



C#m



C#m(maj7)



nar - y ca - ba - ret.

You're a - lone and you're scared, but the

C#m7



F#7



C#m



Ddim



ban - quet's all pre - pared.

No one's gloom - y or com - plain - ing when the

D#m



D9



C#m7



F#7



B



Bmaj7



flat-ware's en - ter - tain - ing. *Chorus:* We tell jokes! *Lumiere:* I do tricks with my

B6



B



Bmaj7



B7



fel - low can - dle - sticks. *Chorus:* And it's all in per - fect taste. That you can



no chord



bet. _____

+Lumiere:

Come on and lift your glass. — You've won your

G#m7



C#7



C#m



F#7



own free

pass _____

to be our guest. If you're stressed it's fine

Lumiere:

mp

D#m7



G#7



C#m7



F#9sus



F#7



din - ing we sug - gest.

Chorus:

Be our guest! Be our guest! Be our

f

Grandly - same tempo

B(add9)



Bmaj7



guest! _____

ff

vol.

p

Emaj7/B



C#m7/B



Ah

Em/A



A



G/A



F#m7/A

*mf accel. poco a poco*

G6/A



A7sus



More excitedly



Dmaj7



Chorus: Be our guest! Be our guest! Get your wor - ries off your

D **D#dim7**

chest. Let us say for your en - trée we've an ar -

Em7 **A7** **Em** **Em(maj7)**

ray. May we sug - gest: try the bread! Try the soup! When the

Em7 **A** **Em**

crou - tons loop de loop Women: it's a treat for an - y

E#dim **F#m7** **F7** **Em7** **A7**

din - er. Don't be - lieve me? Ask the chi - na. *Men:* Sing - ing

D(add9)

D

Dmaj7

D6

pork!

Danc - ing

veal!

What an

en

ter - tain - ing

meal!

All: How

could

an -

y -

one

be

gloom - y

or

de -

pressed? _____

We'll make you

shout

"en - core" _____

and send us

out

for

more. _____

So,

be

our

guest!

Be

our

A7 Bb7

guest! Be our guest!

Eb Eb/F Gb Gb/Ab

Ah

mf increase gradually

Eb/Bb Cm7 Gb/Db Ab/Eb

Ah

F F/G Ab Ab/Bb

ff

F/C Dm7 Ab/Eb Bb/F

Ah

G7sus

joyfully

G7

Mrs. Potts: It's a

mp

C Cmaj7 C6 C

guest! It's a guest! Sakes a - live, well, I'll be blessed. Wine's been

C#dim7

Dm7

G7

poured and, thank the Lord, I've had the nap - kins fresh - ly pressed. With des -

Dm

Dm(maj7)

Dm7

G

sert she'll want tea. And, my dear, that's fine with me. While the

Dm

D#dim

Em7

Eb13

Dm7

G13

cups do their soft - shoe - ing, I'll be bub - bling, I'll be brew - ing. I'll get

C

Cmaj7

C6

C

warm pip - ing hot. Heav - en's sake, is that a spot? Clean it up! -

Cmaj7



C7



F6



no chord

We want the com - pan - y im - pressed.

Chorus: We've got a

f

E



Bm7/F#



Gm6



E7/G#



Am7



D7



lot to do! Mrs. Potts: Is it one lump or two — for you, our

mf

Dm



G7



Em



A7



Chorus: guest? She's our guest! Mrs. Potts: She's our guest! Chorus: She's our guest! All: Be our

Dm



Gsus



G7



C



E



no chord

guest! Be our guest! Be our guest! —

*rit.**sfz**pp*

Slower, morosely

Am E/G#

Lumiere:
Life is so un - nerv - ing for a serv - ant who's not

mp freely

Gdim7

serv - ing. He's not whole with - out a soul to wait up -

D/F# Fm6

on. Ah, those good - old days - when we were

C Am7 Dm7

use - ful... Sud - den - ly - those good old days - are

E7sus E7 Am

gone. Ten years we've been rust - ing, need - ing

E/G# Gdim7

so much more _ than dust - ing. Need - ing ex - er - cise, a chance to use our

D/F# Fdim7

skills! Most days, we just sit a - round the

A tempo C/E Am7 Dm7

cas - tle, flab - by, fat and la - zy. You walked

G

in and whoops-a - dai - sy!

Chorus: Be our

accel.

Fast 2, Broadway style

C Cmaj7

guest! Be our guest! Our com -

C6 C

mand is your re - quest. It's been

C#dim

years since we've had an - y - bod - y

Dm7 **G**

here and we're ob - sessed! With your

Dm **Dm(maj7)** 5fr

meal, with your ease, yes in -

Dm7 **G**

deed, we aim to please. While the

G7sus **G**

can - dle - light's still glow - ing, let us

rall.

Ab7sus

Ab7

help you. We'll keep go - ing course by

Much slower

Db

Dbmaj7

Db6

Db

course, one by one, 'til you shout: "E-nough! I'm done!" Then we'll

Db7

Gb6

A Tempo

no chord

sing you off to sleep as you di - gest. To - night you'll

F

Cm7/G

Abm6

F7/A

Bbm9

Eb7

prop your feet — up. But for now, let's eat — up. Be our

Ebm

Fdim

guest! _____

Be our

guest! _____

Be our

8va-7

8va-7

Ebm/Gb

Fm/Ab

Ab13

guest!

Please,

be

our

Db

Dbmaj7

Db6

Db+

guest! _____

vlll

vlll

vlll

bv

sfz

BELLE (REPRISE)

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Briskly

(Spoken:) **Belle:** Is he gone?

Can you imagine? He asked me to marry him. Oh. Me, the wife of that

no chord **D** **E/D** **D** **E/D**

pp *mf*

D **E/D** **D** **E/D** **D** **E/D** **D** **E/D**

boorish, *brainless...* "Ma - dame Gas - ton!"

p *simile*







D **E/D** **A/C#** **D** **E/D** **D** **E/D**

Can't you just see it? "Ma - dame Gas - ton!"

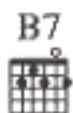


D **E/D** **A/C#** **A** **F** **G/F**

His "lit - tle wife." No, sir.

The musical score is written for piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment consists of a treble and bass staff. The vocal line is written in a single staff. The score is divided into four systems. The first system shows the piano introduction with a 'no chord' label and a 'pp' dynamic. The second system includes the lyrics 'boorish, brainless...' and 'Ma - dame Gas - ton!'. The third system includes the lyrics 'Can't you just see it?' and 'Ma - dame Gas - ton!'. The fourth system includes the lyrics 'His "lit - tle wife."' and 'No, sir.'.

Not me! I guar - an - tee it. I want much

more than this pro - vin - cial life.

cresc.



legato

8va

Broadening



ff

Slower, grandly

D **A7/D** **D6** **A7/D**

I want ad - ven - ture in the great wide some - where!

loco

mf

8vb

Bm **A/C#** **D**

I want it more than I can tell! And for

p

Freely

F(add9) **G** **C(add9)** **Eb(add9)** **F**

once it might be grand to have some - one un - der -

Bb(add9) **Gm7** **Am7** **Bb maj7** **A7sus**

stand. I want so much more than they've got planned.

rall.

GASTON (REPRISE)

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Agitated



p ominously

Bm7 \flat 5/A



Gaston: Le -

mp



Fou, I'm a fraid I've been think - ing. LeFou: A

Bm7 \flat 5/A



Gaston: dan - ger - ous pas - time. I know. But that

3

B/A



wack - y old coot is Belle's fa - ther, and his

Bm7 \flat 5/A

Am



G/B



san - i - ty's on - ly "so - so." Now, the



wheels in my head have been turn - ing _____ since I

Fm6/C



looked at that loon - y old man. See, I've

Am Am/G D/F#

prom - ised my - self I'd be mar - ried to Belle and right

crescendo

D7 G7sus

now I'm e - volv - ing a plan! If I

rit. *ff*

no chord

G Ab7/G

(whisper) Gaston: LeFou: Yes? Then we... (whisper) LeFou: No! Would she...

p a tempo, dictated *mp*

Cdim7/G G7

Gaston: (whisper:) LeFou: Guess! Now I get it. Both: Let's go!

mf *f* *ff*

gliss

Tempo I

G7#5(b9)

C

No one plots like Gas - ton, *Gaston:* takes cheap

G7

shots like Gas - ton, *LeFou:* plans to per - se - cute harm - less crack -

C

Am

pots like Gas - ton. *Gaston:* Yes, I'm end - less - ly, wild - ly re -

Dm7

G7

source - ful. *LeFou:* As down to the depths you de -

C6

Am

scend.

Gaston:

I

won't

e - ven

be

mild - ly

re -

F7

Ab7

no chord

morse -

ful,

LeFou:

just

as

long

as

you

get

what

you

G7

G7#5(b9)

C

want

in

the

Gaston:

end!

Who

has

brains

like

Gas -

LeFou:

ton?

En -

ter -

G7

tains

like

Gas -

Both:

ton?

Who

can

make

up

these

end - less

re -

C **Am**
Slowly
 no chord

frains like Gas - ton? And his mar - riage we soon will be

D7 **C/G** **G7sus**
A tempo

cel - e - brat - ing. My, what a guy, _____

molto rall.

G7 **C** **Cmaj7/G** **C6** **C/G**

Gas - ton! _____

A^b7 **G7** **C**

GASTON




Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN


Rowdy barroom waltz

Rowdy barroom waltz

Chords: C6, G7, C6, G7, C6, G7, Am, B/A, Bm7b5/A, Am

Dynamics: *mf*, *f*, *dim.*, *p legato*, *simile*

B/A  Bm7 \flat 5/A  Am 



B/A  Bm7 \flat 5/A 

LeFou:
Gosh, it dis - turbs me to see you, Gas - ton, look - ing so



Asus  Am  B/A 

down in the dumps. Ev - 'ry guy here'd like to be you, Gas -



Bm7 \flat 5/A  Asus  Am 

ton, e - ven when tak - ing your lumps. There's



C D/C Dm7b5/C

no man in town as ad - mir - ed as you. You're ev - 'ry - one's

Csus C Am Am/G

fa - vor - ite guy. Ev - 'ry - one's awed and in -

D/F# Freely D7 G7sus

spi - red by you, and it's not ver - y hard to see why.

A Tempo C6

no chord G7 G7b9

No one's slick as Gas - ton. No one's
fights like Gas - ton, dous - es

G7



quick as Gas - ton. No one's neck's as in - cred - i - bly
lights like Gas - ton. *LeFou*: In a wrest - ling match, no - bod - y

C6



Am



thick as Gas - ton's. For there's no man in town half as
bites like Gas - ton. *Women*: For there's no one as bur - ly and

Dm7



G7



C6



man - ly. Per - fect! A pure par - a - gon.
brawn - y. *Gaston*: As you see, I've got bi - ceps to spare.

Am



F7



You can ask an - y Tom, Dick or Stan - ley
LeFou: Not a bit of him's scrag - gly or scrawn - y. *Gaston*: That's

Ab7



G7



right! and they'll tell you whose team they pre-fer to play on. Chorus: No
And ev-'ry last inch of me's cov-ered with hair. Chorus: No

poco rit.

G7b9



C6



G7



one's been like Gas-ton, a king-pin like Gas-ton LeFou: No one's got a swell
one hits like Gas-ton, match-es wits like Gas-ton LeFou: In a spit-ting match,

a tempo

C6



Am



cleft in his chin like Gas-ton. Gaston: As a spec-i-men, yes, I'm in-
no-bod-y spits like Gas-ton. Gaston: I'm es-pe-cial-ly good at ex-

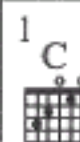
D9



Ab7



G7



tim-i-dat-ing! Chorus: My, what a guy, that Gas-ton!
pec-tor-a-ting. Ptoo-ey! Chorus: Ten points for Gas-

no chord G A \flat /G

Give five "hur - rahs!" Give twelve "hip - hips!" *LeFou*: Gas -

A/G B \flat /G G7 no chord G G7#5(b9)

ton is the best and the rest is all drips! *Men*: No one

rall.

2 C no chord E7sus E7 Am/E

ton! *Gaston*: When I was a lad I ate four doz - en

mp

D7sus D7 G/D

eggs ev - 'ry morn - ing to help me get large. And

G7sus G7 Am Am7/G F#m7b5

now that I'm grown, I eat five doz - en eggs so I'm rough - ly the

crescendo *molto rall.*

D7 G7sus G G7 G7#5(b9)

size of a barge! *Chorus:* No one

f

C/G G7

shoots like Gas - ton, makes those beaυts like Gas - ton. *LeFou:* Then goes tromp - ing a -

a tempo

C F#dim7 no chord Am

round in his boots like Gas - ton. *Gaston:* I use ant - lers in all of my

rit. *slower*

D9 4fr D7 C/G F/G

dec - o - rat - ing! Chorus: My, what a guy,

a tempo

Em/G F/G F#/G G G7

Gas

8va *loco*

C Cmaj7 C6 C

ton!

ff

Ab7 4fr G7 C

HOME (REPRISE)

Music by ALAN MENKEN
Lyrics by TIM RICE

Gently

Bb

Bb maj7

Bb6

Bb

p legato

Eb

Eb maj7

Eb6

Eb/F

G

Am/C

Bm/C

Am/D

D7

G

G/F#

(Spoken:) Mrs. Potts: Oh, cheer up, child. It'll turn out
all right in the end. You'll see!

I hope that we'll be friends, though

G/E

G/D

C

C/B

I don't know you well.

If an - y - one can make the most of

C/A C/D G Emsus2 Em

liv - ing here, then, Belle, it's you. And who

knows? You may find home here,

Am/C D7sus

too!

rall.

segue: Gaston

optional ending

C

too!

rall.

segue: Gaston

HOME

47

Music by ALAN MENKEN
Lyrics by TIM RICE

Lyrical

Dsus



Cm/D



Gm/D



pp

D7



G



G/F#



Belle: Yes, I made the choice. For

poco rit.

mp a tempo

G/E



G/D



C



C/B



Am7



C/D



Pa - pa, I will stay. But I don't de-serve to lose my free-dom in this way, you

Gsus



G



Esus



Em



Am7



mon - ster!

If you think that what you've done

B7sus  4fr
 B7 
 Em 
 G7/D 

is right, well then you're a

C6 
 Bm/D 
 G 

fool! Think a - gain!

rit. *a tempo*

C 
 C/B 
 C/A 
 C/G 
 C 
 Em 

Is this

poco cresc. *mp*

F6 
 G7sus 
 G7 
 C 
 F/C 

home? Is this where I should learn to be hap - py?
 home? Is this what I must learn to be - lieve in?

C Em F6 G7sus G7

Ne - ver dreamed that a home could be dark and
Try to find some-thing good in this tra - gic

C G/D C/E C C/B Am

cold. _____
place. _____

I was told ev - 'ry
Just in case I should

poco cresc.

C/G F C/E E7sus E/G# Am C7/G

day in my child - hood: Ev - en when we grow old,
stay here for - ev - er held in this emp - ty space.

dim.

F C/E G/D G7 Csus C E7sus/B E7/B

home will be where the heart is. Nev - er were words so
Oh, but that won't be eas - y. I know the rea - son

Am C7/G F6 1 G7sus G7

true! why: My heart's far, far a - way. Home is

My heart's far, far a -

C F/C G/C C Em

too. Is this

dim. *mf*

2 G7sus G7 C F/C G/C C/B

way. Home's a lie. What I'd

dim. *f*

Am F Bm7b5 E7

give to re - turn to the life that I knew

Am Am/G F Dm

late - ly. And to think I com-plained of that

cresc.

Bb E7sus E7 G/A A D F#m

dull pro - vin - cial town. Is this

rall.

G6 Em7/A F#m/A A7

home? Am I here for a day or for -

a tempo, broader

loco

8va basso

D G/D A/D D F#m G6

ev - er? Shut a - way from the

Em7/A A A7 D A/E D/F# D D/C#

world un - til who knows when? Oh, but

Bm D/A G D/F# F#sus F#/A#

then, as my life has been al - tered once, it can change a -

pushing ahead

Bm D7/A A/G G D/F# Asus/E A7

gain. Build high - er walls a - round me,

Dsus D F#7sus/C F#7 Bm D7/A

change ev - 'ry lock and key. Noth - ing

dim.

G6 F#7sus F#
 lasts, noth - ing holds all of
 me. My heart's far, far a -
 way, home and free!
 Em F#m/A A7 D D/C#
 Bm Gm/Bb D
 rit. pp

poco rit.
p nostalgically
a tempo

HOW LONG MUST THIS GO ON?

Music by ALAN MENKEN

Lyrics by TIM RICE

Urgently

Dm

Piano introduction in 4/4 time. The right hand plays a sustained Dm chord. The left hand plays a descending eighth-note line: G4, F4, E4, D4, C4, B3, A3, G3. Dynamics include *ff* and *f*.

B♭maj7

Beast: How long must this go on, this cru - el trick of fate?

*dim.**mf*

Dm/A

Gm9

Dm/A

I sim - ply made one care - less wrong de - ci - sion.

Fm

D♭maj7

And then that witch was gone and left me in this state,

Fm/C

Bbm9

Fm/C

C7

an ob - ject of re - vul - sion and de - ri - sion.

Fm

Dbmaj7

Fm/C

Bbm9

Hat - ed...

Is there no one

who can show me

how to

Gm7b5

Db/C

C

Fm

Db

win the world's for - give - ness?

*rall.**dim.**mp*

Fm/C

Gm7b5

Gm7b5/C

pp slowly

HUMAN AGAIN

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Gentle Parisian waltz

Lumiere: Ah, oui, my friends.

The day we have waited for... may be at hand!

Mrs. Potts: Oh, if only that were true, Lumiere!

Lumiere: Ah... human again!

D7sus

no chord

Mrs. Potts: Human again...

Lumiere: Yes... think what that means!

I'll be






cook - ing a - gain, be good - look - ing a - gain, with a
 hu - man a - gain, on - ly hu - man a - gain. When we're

a tempo






ma - de - moi - selle on each arm. When I'm
 knick - knacks and what - nots no more. *Chip:* Lit - tle






hu - man a - gain, on - ly hu - man a - gain, poised and
 push, lit - tle shove, they could, whoosh, fall in love. *Wardrobe:* Ah, Cher -






pol - ished and gleam - ing with charm... I'll be
 ie, won't it all be top - drawer? I'll wear

G(add9) G Gmaj7 G6

court-ing a - gain. Chic and sport-ing a - gain. Mrs. Potts: Which should
lip - stick and rouge, and I won't be so huge. Why, I'll

G G7/F C/E Cm/Eb 3fr

cause sev - 'ral hus - bands a - larm! Chip: I'll hop
eas - i - ly fit through that door. I'll ex -

G/D A7/C# A7

down off the shelf All 3: and tout suite be my - self Chip: I can't
ude sav - oir faire I'll wear gowns! I'll have hair! It's my

D7sus no chord D7 Gmaj7 Am7/D

wait to be hu - man a - gain!
prayer to be hu - mna a - gain!

1 Am7 D7 no chord 2 D/F# E D E no chord

Wardrobe, Mrs. Potts & Babette: When we're Cogsworth: When I'm

hu - man a - gain, _____ on - ly hu - man a - gain. _____ When the

world once more starts mak - ing sense, I'll un -

wind for a change. Lumiere: Real - ly? That - 'd be strange! _____ Can I

mp *sim.*

Bm(add9) 7fr Bm Bm(maj7) 2fr Bm7 2fr

Esus E D/E E7 no chord

help it if I'm t - t - tense? In a

A(add9) A Amaj7 A6

shack by the sea I'll sit back sip - ping tea, let my

A(add9) A7/G D/F# Dm/F

ear - ly re - tire - ment com - mence. Far from

cresc. *f*

A/E B7/D#

fools made of wax, I'll get down to brass tacks and re -

E7sus no chord E7 Fmaj7

lax All: when I'm hu - man a - gain!

F6

So sweep the dust from the
Lumiere: Shine up the brass on the

poco dim. mf

F+ F Fmaj7 F6

floor! door! Let's let some light in the
Babette: A - lert the dust - pail and

F+ F Gm7 3fr C7

room! broom! I can feel, I can tell some - one
If it all goes as planned, our time

cresc.

Gm7 3fr C7 Fmaj7 F6

might break the spell an - y day now!
may be at hand an - y day now!

f

1 Fmaj7 2 F+ F

poco dim.

Abmaj7 Ab6 3fr Bbm7 Eb7 Bbm7

Mrs. Potts, O - pen the shut - ters and let in some air.

mp

Eb7 Abmaj7 Ab6 3fr

Mrs. Potts: Put these here and put those o - ver there.

Abmaj7



Ab6



Bbm7



All: Sweep up the years of sad - ness and

8va-----

f

Eb sus



Eb7



C/D



D



tears and throw them a - way! _____

D/E



E



no chord

A(add9)



A



When we're hu - man a - gain, _____ on - ly

8va-----

*loco**poco accel.**exuberantly*

Amaj7



A6



A(add9)



A



hu - man a - gain. _____ When the girl fin - 'lly sets us all

E/F# F#7 Bm(add9) Bm

free, cheeks a - bloom-in' a - gain — we're as -

Bm(maj7) Bm7 Bm7/E E

sum - in' a - gain — we'll re - sume our long lost joie de

D/E A(add9) A

vie. We'll be play - in' a - gain, — hol - i -

Amaj7 A6 A(add9) A7/G

day - in' a - gain. — And we're pray - in' it's A - S - A -

D/F# **Dm/F** **A/E**

P! When we cast off this pall, we'll stand

B/D# **A/E**

straight, we'll stand tall. When we're all that we were, thanks to

Dm/F **Esus**

him, thanks to her, com - ing clos - er and clos - er and

rit. poco a poco

F7sus

clos - er and clos - er and clos - er and clos - er. And

8va *loco* *ff*

no chord

Bb(add9) 6fr

Bb

we'll be danc - ing a - gain! We'll be

a tempo, excitedly

8va basso

Bb maj7

Bb6

Bb(add9) 6fr

Bb

twirl - ing a - gain! We'll be whirl - ing a - round with such

F/G

G9

Cm(add9)

Cm 3fr

ease. When we're hu - man a - gain, on - ly

Cm(maj7) 3fr

loco

Cm7 3fr

Eb/F

F7

hu - man a - gain, we'll go waltz - ing those old one - two -

E \flat /F **F7** **B \flat (add9)** **B \flat**

threes. We'll be float-ing a-gain! We'll be

8va basso

B \flat maj7 **B \flat 6** **B \flat (add9)**

glid-ing a-gain! Step-ping, strid-ing as

loco

B \flat 7/A \flat **E \flat /G** **E \flat m/G \flat** no chord

fine as you please like a

8va loco

sfz

B \flat /F

real hu-man does. I'll be

C/E



all that I was

Bb/F



on that glo - ri - ous morn when we're

8va

Very fast, in one
F7sus

Eb m/Gb



fin - 'lly re - born and we're all of us

F7



Bb



hu - man a - gain!

loco



First system of musical notation. The top staff (treble clef) contains four measures of music, each with a half note and a slur above it. The bottom staff (bass clef) contains four measures of music, each with a half note and a slur above it. The key signature is one flat (B-flat).



Second system of musical notation. The top staff (treble clef) contains four measures of music, each with a half note and a slur above it. The bottom staff (bass clef) contains four measures of music, each with a half note and a slur above it. The key signature is one flat (B-flat).



Third system of musical notation. The top staff (treble clef) contains four measures of music, each with a half note and a slur above it. The bottom staff (bass clef) contains four measures of music, each with a half note and a slur above it. The key signature is one flat (B-flat).



Fourth system of musical notation. The top staff (treble clef) contains four measures of music, each with a half note and a slur above it. The bottom staff (bass clef) contains four measures of music, each with a half note and a slur above it. The key signature is one flat (B-flat). The word "loco" is written above the bottom staff in the third measure.

IF I CAN'T LOVE HER (REPRISE)

127

Music by ALAN MENKEN
Lyrics by TIM RICE

Slow 2





mp












rall.

a tempo, tenderly










Beast: No pain could be
 deep - er, no life could be cheap - er.

Bm  Em7  D/F#  G 

No point an - y - more if she can't

Dsus/A  Dsus/B  A/C#  G/B  A7/C#  D  Em7(add4) 

love me. No hope she would

moving along

D/F#  G  D/A  G/B 

do so. No dream to pur -

A/C#  D  A/C#  Bm  Em7(add4) 

sue. So I look to my -

D(add2)/F#

G

Bm

F#m

self, de - spise all the things I

C

Bm7

Gm/Bb

see. For I know that she can - not

D/A

A7sus

set me free.

Em/A

F#m/A

G/A

F#m/A

Em/A

Bsus2

Let the world be done with me.

dim.

IF I CAN'T LOVE HER

Music by ALAN MENKEN
Lyrics by TIM RICE

Freely



pp



Beast: And in my twist-ed face _____



there's not the slight-est trace _____

of an - y - thing that e - ven



hints of kind - ness.

And from my tor-tured shape, _____

mp

C \flat

Cm



no com-fort, no es - cape. ____

I see, but deep with-in is

With more motion

Fm

Gsus

G7

Em

B \flat C/B \flat

ut - ter blind - ness.

Hope - less, ____

as my

rall.

F/A

C/G

F6/9

C/E

dream

dies. ____

As the time

flies, ____

love a

Dm/F

Em/G

F/A

G/B

Em

B \flat C/B \flat

lost

il -

lu -

sion.

Help -

less, ____

un - for -

a tempo

F/A C/G F6/9 C/E

giv - en. Cold and driv - en to this

Moderately

Dm/F Em/G F/A G/A C Dm7(add4)

sad con - clu - sion. No beau - ty could

rit. *dim.* *mp tenderly*

C/E Fmaj7 F6 C/G F/A G/B C G/B

move me, no good - ness im - prove me.

Am Dm7 C/E F Fmaj7/G Fmaj7/A

No pow - er on Earth, if I can't love

G/B F/A G7/B C Dm7(add4) C/E Fmaj7 F6

her. No pas - sion could reach me,

C/G F/A G/B C G/B Am Dm7

no les - son could teach me how I could have

poco cresc.

C/E F Am Em Bb

loved her and make her love me too. If I

dim.

F/A Fm/Ab G7 Am

can't love her, then who?

rit. *mf*

Am Dm/A G Em Am

Long a - go, I should have seen

sim.

Am Dm/A G Em Am

all the things I could have been.

sfz *sim.*

Bb F/A Bb C/Bb Gm7 3fr

Care - less and un - think - ing, I moved

sfz *sim.*

Asus A

on - ward!

f *rall.*

F#m C D/C G/B
 ff *a tempo*
 D/A G6/9 D/F#
 Em/G F#m/A G/B A/C# D Em7sus4
 No pain could be
 rall. *f a tempo*
 D/F# Gmaj7 G6 D/A G/B A/C# D A/C#
 deep - er. No life could be cheap - er.

Bm Em7 D/F# G Gmaj7/A Gmaj7/B
 No point an - y - more, if I can't love
 her. No spir - it could
 win me. No hope left with -
 in me, hope I could have loved her and that she'd

A/C# G/B A/C# F Gm7add4
 8va-
 ff
 F/A Bb F/C Bb/D
 C/E F C/E Dm Gm7 3fr F/A Bb

Dm Am Eb Bb/D
 set me free. But it's not to

mf moving ahead

Bbm6/Db F/C C7sus C7 Bb/C C
 be. If I can't love her,

Gm/C Am/C Bb/C Am/C Bb/C F Db
 let the world be done with me.

rall. e cresc. ff a tempo broadening

Chord diagrams shown: Dm, Am, Eb (3fr), Bb/D, Bbm6/Db (3fr), F/C, C7sus, C7, Bb/C, C, Gm/C (3fr), Am/C, Bb/C, Am/C, Bb/C, F, Db.

MAISON DES LUNES

Music by ALAN MENKEN
Lyrics by TIM RICE

Mysteriously
no chord

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence, marked with a piano (*p*) dynamic. The left hand plays a simple bass line of quarter notes.

Slowly and deliberately

Gm



Gaston: When a man like me is thwart - ed and de -
strap - ping me up an in - mate. LeFou: Ver - y

The first vocal line is written on a single staff. It begins with a piano introduction marked *rit.* (ritardando) and *mp* (mezzo-piano). The melody is in G major and 4/4 time. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *sempre staccato*.

D7



sempre staccato

nied his hon - ey - moon... LeFou: When the pret - ty thing he's
tight - ly. Gaston: Ver - y soon. Both: But we won't bring him

The second vocal line continues the melody. It features a piano introduction marked *rit.* and *mp*. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *sempre staccato*.

Gm



court - ed re - fus - es to swoon, Gaston: then the
in late. LeFou: "Your check - in time's noon!" D'Argue: How

The third vocal line continues the melody. It features a piano introduction marked *rit.* and *mp*. The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *sempre staccato*.

accel. poco a poco

time has come for a murk - y plan, *LeFou*: for which he turns to a
sad, Mau - rice is not too well! *Gaston*: Pre - pare a five - star

Chords: G7, G7/B, Cm, Cm/Eb, A7, A7/C#

murk - y man *Gaston*: to find that fiend where a bet - ter long than at the }
pad - ded cell! *Both*: And book him in for a long, long spell at the }

Both: *molto rit.* *f* *mp a tempo*

Chords: D7, D7/F#, Gm, Gm/Bb, Gm, Eb7

Mai - son des Lunes?

Gaston: You'll be

rit.

Chords: Gm/D, D7/F#, D7#5, 1 Gm, no chord

Lunes!

Gaston: Do I make my - self en - ti - re - ly

mf legato

Chords: 2 Gm, G, Gm

Cm7
3fr

D7

G

clear? _____ *LeFou:* It's the sim - pl - est deal of

Gm
3frCm7
3fr

your whole foul ca - reer! _____ *Gaston:* Put Maur -

A

Am

Cm/D
3fr

D7

ice a - way and she'll be here in mo - ments.

C/E

D7/F#

Cm/G
3frGm
3fr

Eb7

LeFou: In a dread - ful state *Gaston:* she'll cap - i - tu - late to

me! *D'Argue*: Oh! Oh! Oh, I love in - car - cer -

molto rit. *f* *slow and deliberate*

a - tion. I could lock up a pla - toon. *Gaston & LeFou*: We'll ap -

accel.

ply your in - clin - a - tion to one old buf -

faster

foon. Then wave one bach - 'lor one good - bye. *Gaston*: She'll

accel. e cresc.

Chord diagrams: D, Cm/D, Edim7/B, D7, Gm, D7, Gm, G, G/B, Cm, Cm/Eb

G G/B Cm Cm/Eb A7 A7/C#
 be my bride. She'd rather die... than have her dad - dy

D7 D7/F# Gm Gm/F Eb7
 os - si - fy. The time's op - por - tune! *All 3:* So

Gm/D Eb7/D Gm D7 D+
 book the church! Raise glass - es high to the Mai - son des

Gm Gbm Fm Em Ebm Dm Dbm Cm Gm
 Lunes! (Laughter)

accel. rit. *sffz*

ME

Music by ALAN MENKEN
Lyrics by TIM RICE

Steadily



First system of musical notation (treble and bass clefs) with lyrics: *Gaston: You've been dream - ing just one dream*



Gaston: You've been dream - ing just one dream
This e - qua - tion, girl one plus man,

Second system of musical notation (treble and bass clefs) with lyrics: *near - ly all your life.*



near - ly all your life.
does - n't help just you. Hop - ing, schem - ing
On oc - ca - sion

Third system of musical notation (treble and bass clefs) with lyrics: *just one theme: Will you be a wife?*



just one theme: Will you be a wife?
wo - men can have their us - es too.

Fourth system of musical notation (treble and bass clefs) with lyrics: *Will you be a wife?*

G#m

F#m7

B7

G

Will you be some he - man's prop - er - ty?
Main - ly, to ex - tend the fam - 'ly tree.

C#7

B/D#

Em

C#7/E#

F#m7

E/G#

A

Amaj7/B

B9

Good news! That he - man's
Pump - kin, ex - tend with

cresc.

me!

me!

We'll be

mf

G B7 E

rais - ing sons ga - lore, Belle: In - con - ceiv - a - ble!

G B7 E

each built six - foot - four! Un - be - liev - a - ble!

A C#7 F#m7 B9 E F

Each one stuffed with ev - 'ry Gas - ton gene! _____

E G B7

I'm not hear - ing this! You'll be keep - ing house with

p sub. *mf*

E G B7
 pride. Just in - cred - i - ble! Each day, grat - i -

C#7 B/D# Em C#7/E# F#m7 G#dim7
 fied So un - wed - da - ble! that you are part of

F#m/A F#/A# B C Bb B
 this i - dyl - lic scene.

E
 (Spoken:) Picture this: A rustic hunting lodge... my latest kill,

p legato

E7

A

roasting over the fire... my little wife massaging my feet...

A#m7b5

G#m

while the little ones play on the floor with the dogs.

Oh, we'll have six or seven!

B7/F#

Bm/D

C#7

B/D# 4fr

Em

C#7/E#

Belle: Dogs?

Gaston: No, Belle! Strapping boys... like me!

F#m7

E/G#

A

Amaj7/B

B9

E

F

Belle: Imagine that.

p

f

3

E **G** **C7** **F** **Fmaj7** **F6** **Fmaj7**

Gaston: I can see that we will share

F **Fmaj7** **F7** **Bb** **Bb maj7**

all that love im - plies. We shall be the

Bb6 **Bb maj7** **Bb** **Bdim7**

per - fect pair; rath - er like my thighs.

Am **Gm7** **C7** **Ab**

You are face to face with des - ti - ny!

mf *cresc.*

D C/E Fm D/F# Gm7 F/A Bb Bb maj7/C C7
 All roads lead to... The

mf

Am7 G/A Am7 Cmaj7/D D7 Gm7 F/A Bb
 best things in life are... All's well that

Bb maj7/C C9 Dm G7 F/A Bbm G7/B
 ends with me! Es -

3

Gm7 F/A Bb Bb maj7/C C7 Am7 G/B C
 cape me? There's no way. Cer - tain as

Cmaj7/D 5fr D7 Gm7 3fr F/A Bb Bbmaj7/C 6fr

Do Re, Belle, when you mar

C7sus

ry

(Spoken:) So, Belle, what'll it be? Is it "yes," or is it... "Ohhh, yes!"
 Belle: I... I just don't deserve you!
 Gaston: Who does?

F Gb F Ab 4fr

me!

ff 3

F B C F

Belle: But thanks for asking!

ff 3

NO MATTER WHAT (REPRISE)

Music by ALAN MENKEN
Lyrics by TIM RICE

Quickly

Bb



mp

Maurice: First prize is near - ly mine.

It's quite my best in - ven - tion.

sim.

F/A



So sim - ple, yet com - plex. So mas - sive, yet so small.

Bb






This tri - umph of de - sign

will be my old - age pen - sion.

That is, pro - vid - ed I can

slowing gradually

F/A  Ab  G/Ab 

find the fair at all. I must - 've missed a sign...

slowing further, exhausted

Gb/Ab  F/Ab  E 

I should - 've paid at - ten - tion... Drats! (wolf howls)

That's not a night - in - gale, and not a mat - ing call.

NO MATTER WHAT

Music by ALAN MENKEN
Lyrics by TIM RICE

Belle: Papa, do you think I'm... odd?

Maurice: My daughter odd? Where did you get an idea like that?

Slowly

A \flat



(Spoken:) *Belle: I don't know. It's just that... well, people talk. Maurice: Oh, they talk about me too!*

8va

p

Moderately fast

Maurice: No, I'm not odd, nor you.

loco

simile

E \flat /G



No fam-'ly ev - er san - er, ex - cept one un - cle who... well may - be let that pass.

Ab



In all you say or do, you could-n't make it plain-er. You are your moth-er's daugh-ter.

Eb/G



Cm



G/B



There-fore you are class. Belle: So I should just ac-cept I'm sim-ply

mp

Bbm6



F/A



Abm



Eb/G



not like them? Maurice: They are the com-mon herd.

Abmaj7



Gb



Cbmaj7



And you can take my word: You are u -

Bb7sus

Bb7sus/C

Bb7/D

Faster in 2
Eb(add2)

nique:

crème

de

la

crème.

gently flowing

No mat-ter

what
whatyou do,
they say,I'm on your side.
you make me proud.

Eb(add2)/C

Eb(add2)/Bb

Fm/Eb

Bb7/D

And if my point of view is some-what mis-ty
I love the fun - ny way you stand out from the

E \flat (add2) **G \flat** **G \flat maj7**

eyed, _____ there's noth-ing clear - er in my
crowd. _____ *Maurice:* It's my in - ten - tion my in -

G \flat **G \flat** **C \flat maj7** **F \flat maj7**

life than what I wish and feel for you, and just
ven - tion shows the world out there one day

B \flat 7sus **1** **E \flat (add2)**

that's a lot no mat - ter what.
what we've got

E \flat **2** **E \flat (add2)**

Belle: No mat - ter *Both:* no mat - ter what.

The musical score is written for a song, featuring a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The score is divided into several systems. The first system shows the vocal line starting with 'eyed, crowd.' and 'there's noth-ing clear - er in my'. The piano part has a bass line with eighth notes and a treble line with chords. Chords are indicated above the staff: E-flat(add2), G-flat, and G-flat major7. The second system continues the vocal line with 'life than what I wish and feel for you, and just' and 'ven - tion shows the world out there one day'. The piano part continues with similar accompaniment. Chords are G-flat, G-flat, C-flat major7, and F-flat major7. The third system shows the vocal line with 'that's a lot no mat - ter what.' and 'what we've got'. The piano part has a more active treble line. Chords are B-flat 7sus and E-flat(add2). A first ending bracket is shown. The fourth system shows the vocal line with 'Belle: No mat - ter' and 'Both: no mat - ter what.'. The piano part continues. Chords are E-flat and E-flat(add2). A second ending bracket is shown.

E_b **B** **Bmaj7** **B6** **Bmaj7**

Maurice: Now, some may say all fa - thers just ex -

cresc.

E **B/D#** **C#m7**

ag - er - ate. *Belle:* That ev - 'ry daugh - ter's great?

F#sus **F#7** **B(add2)** **B** **Bmaj7** **B6**

Maurice: You are! *Belle:* And

E_b **E_b maj7** **E_b6** **E_b maj7** **A_b**

ev - 'ry daugh - ter tends to say her fa - ther's tops.

E \flat /G **Cm7** **E \flat /F** **F9**

Maurice: She pulls out all the stops to praise him.

Fm/B \flat **Gm/B \flat** **A \flat /B \flat** **B \flat** **A \flat /B \flat** **B \flat**

Both: And quite right - ly!

rit. e dim.

A \flat /B \flat **B \flat** **Fm/E \flat** **B \flat 7/D**

Maurice: No mat - ter what the pain, we've come this

mp *a tempo, sweetly*

E \flat (add2) **E \flat (add2)/D** **E \flat (add2)/C** **E \flat (add2)/B \flat** **A \flat maj7** **A \flat 6**

far. I pray that you re - main ex -

poco cresc.

Bb7sus

Bb7

Eb(add2)/G

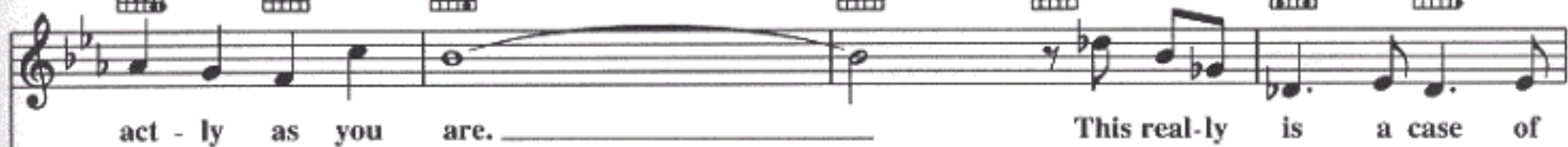
Gm/C

Cm

Gb(add2)

Gb(add2)/F

no chord



Gb(add2)/Eb

Gb(add2)/Db

Cb maj7

Fb maj7



Bb7sus

Bb

Bb7sus

Bb

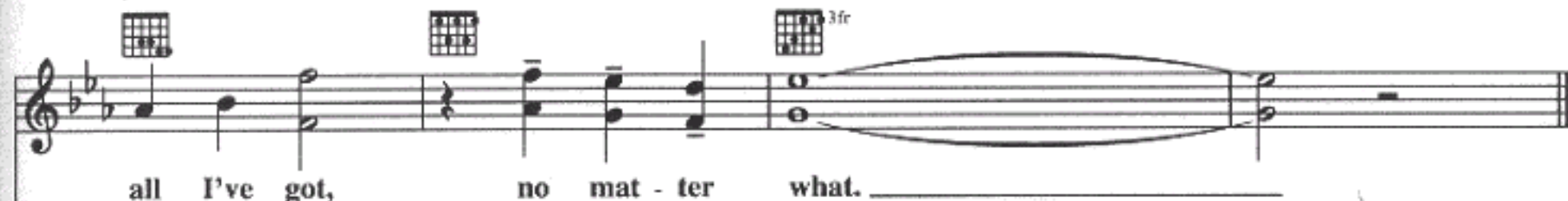


Tempo I

Bb7sus

Bb7

Eb



SOMETHING THERE

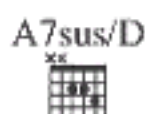
Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Allegretto



mf
sempre staccato

no chord



Belle: There's some-thing sweet
way,

and al-most kind,
I thought I saw.

but he was
And when we

dim.

mp



mean and he was coarse and un-re-fined.
touched she did-n't shud-der at my paw.

And now, he's
No, it can't



dear
be.

and so un-sure.
I'll just ig-nore.

I won-der why I did-n't see it there be-
But then, she nev-er looked at me that way be-

1
D(add9)
2fr

A7sus

A7 D(add9)
2fr

fore?

simile

p

A7sus

A7

F(add9)

C7sus

C7

A7sus

A7

no chord

2
D

Beast: She glanced this fore.

cresc.

mf

legato

With pedal

G


D/F#



Em7

G/A




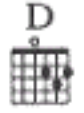




Belle: New,

and a bit a -












larm - ing. Who'd have ev - er thought that

this could be?

cresc.

True that he's no Prince Charm - ing,

f





but there's some - thing in him that I

staccato

E7 A Em/A A no chord

sim - ply did - n't see. *Lumiere:* Well, who'd have

dim. 3 3 *mp*

A7sus/D A7/C# D

Mrs. Potts: Well, bless my soul! Well, who in - deed?

thought? *Cogsworth:* Well, who'd have known? *Lumiere:* And who'd have

A7sus/D A7/C# D D7/C

It's so pe - cu - liar!

guessed they'd come to - geth - er on their own? *All 3:* Wait and

G/B Gm/Bb F#7/A# B7/A

see... a few days more. There may be

Em/G A7 D(add9) D no chord

some-thing there that was-n't there be - fore. Cogsworth: Per-haps there's

A7sus A7 Dsus D no chord

some-thing there that was-n't there be - fore! Mrs. Potts: There may be

A7sus A7 D(add9) 2fr

some-thing there that was - n't there be - fore. Chip: What's there, Mama?

Mrs. Potts: Ssh. I'll tell you when you're older. Come along, Chip. Let's give them some privacy.

rit.

BEAUTY AND THE BEAST

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Lyrical

D(add9)



Dsus



D(add9)



With pedal

Dsus



D(add9)



Dsus



8va

D(add9)



Dsus



D(add9)



8va

Mrs. Potts: Tale as old as

A7sus



G/A



A7



D(add9)



D



Em7/A



A7



time,

true as it can be.

D(add9)



F#m



Bare - ly e - ven friends,

then some - bod - y

G(add9)



G/A



A7sus



A7



D(add9)



bends

un - ex - pect - ed - ly.

Just a lit - tle

A7sus



G/A



A7



D(add9)



D



Am7



D7



change.

Small, to say the least.

Both a lit - tle

G(add9)



Gmaj7



F#m7



Em7



G/A



A7



scared,

nei - ther one pre - pared,

Beau - ty and the

rall.

D A7sus D(add9) 2fr

Beast.

a tempo, tenderly

A7sus F#m G(add9)

Ev - er just the same. Ev - er a sur -

F#m G(add9) F#m7

prise. Ev - er as be - fore, ev - er just as

Bm Bm7 2fr C D E

sure as the sun will rise. Tale as old as

mf

time, tune as old as song.

Bit - ter - sweet and strange, find - ing you can

change, learn - ing you were wrong. Cer - tain as the

sun ris - ing in the East, tale as old as

A Amaj7 G#m7 F#m7 B7sus B7
 time, song as old as rhyme, Beau - ty and the

E B/D# C#m E/B A Amaj7 G#m7
 Beast. Tale as old as time, song as old as

F#m7 B7sus B7 E(add9) Esus B B9
 rhyme, Beau - ty and the Beast.

E(add9) E
 8va 8vb
 molto rall.

mp dim. p rall.

a tempo loco

8va 8vb

THE MOB SONG

Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Agitated march tempo

(Spoken:) *Gaston: The beast will make off with your children! He'll come after them in the night!*

Belle: No! He would never . . . Gaston: Forget the old man. I say we kill the beast! (Mob cheer) Man I: We're not

E F/E F#/E G/E

safe un - til he's dead. *Man II:* He'll come stalk - ing us at night. *Woman:* Set to

E F/E F#/E G/E

sac - ri - fice our chil - dren to his mon - strous ap - pe - tite. *Man III:* He'll wreak

E7 Am6/E E7 Am/E

ha - voc on our vil - lage if we let him wan - der free. *Gaston:* So it's

mf *cresc.* *f*

Dm B B7 Esus

time to take some ac - tion, boys. It's time to

E no chord

fol - low me. Through the

ff *dim.* *mp*

Am

mist, through the wood. Through the dark - ness and the shad - ows. It's a
torch, mount your horse! *Gaston:* Screw your cour - age to the stick - ing place! *Mob:* We're

Bb/A



night - mare, but it's one ex - cit - ing ride! Say a
count - ing on Gas - ton to lead the way! *Mob Women: Through a*

E7



D/F#



Gm6



E7/G#



prayer, then we're there, at the draw - bridge of a cas - tle and there's
mist, through a wood, where with - in a haunt - ed cas - tle some - thing's

cresc.

E7



E7/G#



Am



some - thing tru - ly ter - ri - ble in - side. It's a
lurk - ing that you don't see ev - 'ry day. *Mob: It's a*

Gm/Bb



A7



Dm



Bm7b5



E7



beast! He's got fangs, ra - zor sharp ones! Mas - sive paws, kill - er claws for the
beast! One as tall as a moun - tain. We won't rest 'til he's good and de -

Am F G/F C/E Dm

feast. ceased. Hear him roar! See him foam! But we're not com-ing home 'til he's
Sal - ly forth! Tal - ly ho! Grab your sword! Grab your bow! Praise the

cresc.

1 Bm7b5 E7sus E7 Am

dead — good and dead! Kill the beast! (Spoken:) Belle: I won't let you

f *p sub.*


8vb *loco*

Bb/A E7/A Am

do this! Gaston: Try and stop us. Belle: Oh, Papa. This is all my fault. I have to go back and warn him.

F/E B/E E Gm6/Bb A

Maurice: I'm coming with you. Belle: No! Maurice: I lost you once! I won't lose you again! Belle: Then we better






hurry. Gaston: We'll rid the village of this beast. Who's with me? Mob: I am! I am!

cresc.




I am! Light your Lord and here we go.

ff *f*




We don't like what we don't un-der-stand. In fact, it scares us. And this

sfz



mon-ster is mys-ter-i-ous, at least. Bring your

E7 D/F# Gm6 E7/G#

guns! Bring your knives! Save your chil - dren and your wives! We'll save the

Esus Am

vil - lage and our lives. _____ We'll kill the beast! Gaston: Cut down a tree —

mp

Esus/F E5

and make it a big one! Take whatever booty you can find. But remember,

crescendo

F5 Bbm

no chord

the beast is MINE! Mob: Hearts a - blaze, ban - ners high, we go

sfz *ff*

march - ing in - to bat - tle, un - a - fraid, al - though the dan - ger's just in -

Cb/Bb
 F7
 Eb/G
 Abm6
 F7/A

creased. Raise the flag! Sing the song! Here we come, we're fif - ty strong! And fif - ty

Fsus
 Bbm

French - men can't be wrong! Let's kill the beast! Kill the

F7sus

beast! Kill the beast! Kill the beast!

TRANSFORMATION/ BEAUTY AND THE BEAST (REPRISE)

TRANSFORMATION
Music by ALAN MENKEN
Lyrics by TIM RICE

BEAUTY AND THE BEAST (REPRISE)
Lyrics by HOWARD ASHMAN
Music by ALAN MENKEN

Slowly

(Spoken:) **Beast:** You came back! **Belle:** If only I'd come sooner. **Beast:** Maybe it's better this way.

Em Bb C/Bb F/A C/G

mp legato

F6/9 C/E F G C Em

Belle: No! Don't talk like that. We're together now. Everything will be fine. **Beast:** At least I got to see you one last time. (Sung:) **Belle:** We are

tenderly

F6 G7sus G7 Csus C Em

home. We are where we shall be for - ev - er. Trust in

accel. poco a poco

F6 C/E Dm7 G7 C/G G
 me, for you know I won't run a - way.

C C/B Am Em/G F6
 From to - day, this is all that I need, and

C/E E7/G# Am Am/G F C/E
 all that I need to say is home should be where the

G7sus/D G7 Csus C Esus E7 Am Cmaj7/G
 heart is. I'm cer - tain as I can be I found

poco cresc.
dim. e rit.

A CHANGE IN ME

Music by ALAN MENKEN

Lyrics by TIM RICE

Moderately

N.C.

A

D

E

mp

There's been a change in me,

A kind of mov - ing on,

Though what I used to be

I still de - pend up - on.

For now I re - a - lize

C# F#m F#m/E D A/C#

that good can come from bad. That may not make me wise

Bm E7sus E A Bm7

but oh, it makes me glad. And I,

A/C# D Esus E A Bm7 A/C#

I nev - er thought I'd leave be - hind

Bm/D Bm Esus E A Bm7

my child - hood dreams, but I don't mind,

A/C# D E7 F#m C#m/E 4fr

For now I love the world I see.

Bm/D F#m/C# Bm7 2fr E7 A D E

No change of heart, a change in me.

A D E7 A D Esus E

For in my dark de-spair

A D Esus E A/C# F#m A/C#

I slow - ly un - der-stood. My per - fect world out there

Bm/D A/E E7 C F Gsus G

had dis - ap - peared for good, But in its place I feel

E Am Am/G F C/E

a tru - er life be-gin. And it's so good and real,

L.H.








Dm7 G C Dm7

It must come from with-in. And I,

poco rall. *mf a tempo*

C/E F F/G C

I nev - er thought I'd leave be - hind













my child - hood dreams, but I don't











mind. I'm where and

who I want to be.

No change of heart, a change in me.

mp

Chord diagrams: F, G, C, F, Gsus, G

me.

Chord diagrams: Am, Dm7, G7sus, G7

No change of heart, a change in

Chord diagrams: C, F, G, C

Chord diagrams: F, G, C